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# The Classical Journal

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ENGLAND AND THE CLASSICAL ASSOCIATION OF THE PACIFIC STATES

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Volume XXXI

JUNE, 1936

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Number 9

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# THE CLASSICAL JOURNAL

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# THE CLASSICAL JOURNAL

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VOLUME XXXI

JUNE, 1936

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## Editorial

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### THE HALF-CENTURY

Not the least of the pleasures of an Association like ours is the opportunity we have from time to time of expressing our deep appreciation of worthy friends and colleagues. Our Association is old enough now to count among its members those who have served the cause of the classics well for half of a century or more.

On the fifteenth of April the State Normal College of Ypsilanti, Michigan, honored itself by honoring in a special service Professor Benjamin Leonard D'Ooge upon the completion of his fiftieth year as professor of Latin in that institution. As he had taught the subject for five years before going to Ypsilanti, his is a remarkable record of fifty-five years of unusually successful teaching and productive scholarship. His books, almost exclusively in the field of high-school Latin, have had a very broad and stimulating effect upon a host of teachers, while his personality has throughout these many years attracted to him all who could appreciate true worth.

He was the first secretary-treasurer of the Classical Association of the Middle West and South, and its president in 1910-1911. His modesty would lead him to decline the honor we wish to do him on this occasion, but our own sense of his great worth leads us to set down these few words, and to congratulate the State Normal College of Ypsilanti upon having had in its midst and on its faculty for fifty years a man whom the classical world delights to honor.

When D'Ooge took up his duties at Ypsilanti in 1886, Walter

Miller was just beginning his teaching career as instructor in Greek at the University of Michigan, his *alma mater*. During his professorial career the University of Missouri, Leland Stanford University, Tulane, and again the University of Missouri have profited by his valuable services. At Tulane in addition to being professor of Greek, he was also dean of the Academic Colleges, and at Missouri he served for a term of years as dean of the Graduate School as well as professor of Latin. Like D'Ooge, Miller was one of the charter members of the Classical Association of the Middle West and South, is a past president of our organization, and from 1933 to 1935 was the editor-in-chief of the *CLASSICAL JOURNAL*. Notwithstanding this busy life he has found time to prepare translations of both Greek and Latin authors for the Loeb Classical Library, and to produce a valuable manual on Greek arts and crafts in his *Daedalus and Thespis*.

He completes his fifty years of service quietly and without ceremony, but his very numerous friends will not let this opportunity pass without an expression of deep appreciation for his long and brilliant service.

Nashville, like Ypsilanti, saw fit to celebrate on February 18-19 the fiftieth anniversary of the connection of Dr. Charles Edgar Little with George Peabody College for Teachers. Practically the whole of Dr. Little's teaching has been done at Peabody, where for many years he has been Professor of the Methods of Teaching Latin and Greek. Few men have sent out into the teaching of the classics more devoted disciples than Dr. Little, and few have had the intense satisfaction that came to him in the two-day celebration of his half-century of service, when his old students presented a series of papers on classical subjects in his honor.<sup>1</sup> He too is a past president of the Classical Association of the Middle West and South.

The secondary schools have their grand old teachers too, for we note with pleasure that Miss Lorena Kennedy, of the Covington, Kentucky, High School, is this year celebrating her half-century of teaching Latin.

To all these the Classical Association of the Middle West and

<sup>1</sup> See *CLASSICAL JOURNAL*, XXXI, 523.

South wishes to do honor, and to wish them many more years of happy work in the field of their great and long-continued success.

#### THE CLEVELAND MEETING

Thanks to the splendid efforts of President Victor D. Hill, the annual meeting of our Association, held this year at Cleveland, April 9-11, was unusually successful both in the quality of the papers read and in the character of the social events. The attendance, too, was large, as may be judged from the fact that over two hundred and sixty members and friends attended the annual banquet. The banquet, we may remark, was one long to be remembered on account of the address of the honorable Harold H. Burton, Mayor of Cleveland, who really knew at first hand the value of "The Classics in American Life," and the very unusual readings of Edwin Meade ("Ted") Robinson from his own verse, modeled after classic poets both in subject and meter, but adapted to present newspaper column style.

We were much indebted, too, to Professor Clarence P. Bill, of Western Reserve University, for a production of the *Miles Gloriosus* done into such present-day idiom as would produce the same effect upon a typical American audience as did the original at Rome. This was followed by a very enjoyable smoker given by Western Reserve University.

It was very fortunate that the Museum of Fine Arts is so near the headquarters hotel, for as a result a large proportion of our members enjoyed, under competent guides, the celebrated tapestries depicting the experiences of Dido and Aeneas, and the remarkable loan exhibit of the paintings of van Gogh.

Nor shall we forget a pleasant drive to the suburbs, where we were privileged to visit the Laurel School and enjoy a delightful tea.

For all this we wish to thank the very efficient Local Committee. It has been sixteen years since we met in Cleveland, but the meeting ended with the hope that we might return in much less time.

The officers elected for the coming year are: Charles C. Mierow, Carleton College, Northfield, Minnesota, President; Lucy E. Prichard, Marshall College, Huntington, West Virginia, Vice-

president; F. S. Dunham, University of Michigan, Ann Arbor, Michigan, Secretary-Treasurer. The next meeting of the Association will be held at Nashville, Tennessee, March 25-27.

#### ONE YEAR OLD

Officially the Editor will be one year old when this issue of the *JOURNAL* leaves his hands. He therefore proposes to celebrate his birthday by telling all his readers how glad he has been to meet them, and by inviting them to continue as interested friends. He has had a lot to learn, as is the case with all infants, and he hopes that he has learned a good deal by which he may profit in future years. The job you gave him has not been an easy one, he admits, but it has been interesting, and he is not at all sorry that he took it. So let's all join hands to make the *JOURNAL* in the future progressively better.

If you see ways in which we might improve, please give him the advantage of any suggestions you may have to offer.

Of course he has not been able to accept for publication all the articles sent to him, and he wishes here to thank those whose manuscripts have been returned for the gracious way in which they have accepted what must have been a disappointment.

He wishes also to give his most cordial thanks to the Assistant- and Associate Editors and the Department Heads for their loyal support throughout the year, and to express the hope that our congenial group may find ways of even more effective coöperation in the future. The *JOURNAL* is growing in circulation, and we greatly hope that it may also grow into a more perfect medium of classical scholarship and pedagogy as the years go by.

#### IN MEMORIAM

##### GRANT SHOWERMAN

The Classical Association of the Middle West and South, assembled at Cleveland for its Thirty-second Annual Meeting, and missing for the first time the familiar presence of an old friend and comrade, Professor Grant Showerman, seeks through its Com-

mittee on Resolutions to give expression to a final tribute of respect and of affection.

As a teacher at the University of Wisconsin and at The American Academy in Rome, his active career covered a full generation. But his instruction was not confined to the classroom. Professor Showerman possessed a rare gift of clear and beautiful literary expression, and his books on classical and other themes are a joy to read and to reread. He wrote of the country life of his boyhood and of the ideals of a professor, of Rome, the Eternal City, and of the perennial appeal of Horace.

The dedication of his volume, *With the Professor*, is significant: "*Quinto Horatio Flacco: Quod spiro et placebo, si placebo, tuumst.*" And in concluding another volume—a cherished tribute—he said:

To know Horace is to enter into a great communion of twenty centuries,—the communion of taste, the communion of charity, the communion of sane and kindly wisdom, the communion of the genuine, the communion of righteousness, the communion of urbanity and of friendly affection.

We cannot but think, as we read these words, how well the writer has summed up the very qualities that so endeared him to his pupils, his colleagues, his many friends.

And then there was, too, his kindly humor. Again we are tempted to use his own language in composing this memorial:

He laid down his pen, reflecting that the case of education could not be very bad, so long as it could be laughed at. Anything which contributed to the humor of life was not wholly without excuse for existence.

Each one of us who knew him, who remembers his kindly smile and his friendly word, can testify to the great loss our Association has suffered in his death. It is with all sincerity and affection that we repeat: "Farewell, my friend, and the friend of my friends."

For the Classical Association  
of the Middle West and South.

H. J. BASSETT

JESSIE NEWBY

DOROTHY SEEGER

DORRANCE WHITE

CHARLES C. MIEROW, *Chairman.*

## A CLASSICIST IN FAR CATHAY

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By LILLIAN B. LAWLER  
Hunter College

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The occasional venturesome classicist who, forsaking temporarily the charms of the Mediterranean, braves the wide waste of that misnamed body of water, the Pacific Ocean, and advances upon the realms of far Cathay, is due for a great shock. For no sooner has he set foot upon the soil of China than he begins to realize to his utter amazement that here before his eyes, alive and thriving, is a civilization more like that of the ancient Graeco-Roman world than anything he has ever seen, even in the remoter towns of Italy and Spain. At first the idea seems fantastic; yet the farther he goes, the more insistently the truth is forced upon him. Returning to his own land, the classicist begins to read about oriental civilization; and the more he reads, the greater number of similarities he observes. As a matter of fact, he is soon convinced that a Roman of the time of Augustus would actually feel at home in the Orient today, racial and linguistic differences notwithstanding.

The more obvious similarities will strike the classicist at once, as he takes his first walk along a modern Chinese street. There it all is, the complex of street life, looking and sounding and smelling like that of Greece and Rome, or his studies have deceived him. Narrow, dirty streets, unlighted at night. Shops on either side, open to the street by day, firmly shuttered at night. In the shops home industries going on, with the whole family of the shopkeeper taking part. Dark, cellar-like living-rooms behind the shops. Innumerable sprawling children in varying stages of nudity, but all wearing amulets to avert the evil eye. Merchants making rapid calculations with the aid of the abacus. Customers bringing great,

heavy coins reminiscent of the currency of Sparta. Shopkeepers ringing every coin to test its genuineness. Advertisements and notices painted on walls. Public kitchens, with hot food for sale in a halo of steam and garlic. Cats comfortably sleeping on piles of vegetables. Cicadas chirping incessantly in tiny cages, for sale as pets. Barbers at work in the streets, cutting hair, shaving, cleaning ears and nostrils. Professional letter writers waiting for business. Hatless women. Oiled hair. Sandaled feet. Faces painted to a mask-like stiffness. Sunshades, sometimes held by servants. Litters, with stalwart bearers. Donkeys with loads bigger than themselves. Heavy vehicles banned from the streets by day, but rumbling incessantly through the night. Men playing with dice, or enjoying a game of "guess-fingers," which the classicist knows as *mora*. Weird music wailing on the air—music the similarity of which to the Pythagorean system has been noted by writers on China. Uninviting inns, with dirt floors. Up the street a very ancient commemorative arch or *p'ai lou*, rather strikingly like those of Rome.

If it is a holiday, the professional story-tellers are out, sitting on their benches and edifying the yokels, in for the day, just as the story-tellers did in ancient times in Greece. Or the street is filled with crowds surging to see a puppet show, or to watch the jugglers, tumblers, and acrobats. Jugglers have been a favorite amusement among Orientals for a long time. Marco Polo, in one of the many passages so strangely reminiscent of Xenophon's *Anabasis*, tells us how the Grand Khan and his followers enjoyed such entertainment (II, 10).

Occasionally some of the less admirable phases of Graeco-Roman civilization are brought to mind. A wretched hunchback goes past, and all the bystanders laugh merrily at his misfortune, mocking him in the Homeric manner. An overburdened servant falls under his load, and the passersby merely give him a curious glance. At the end of a main street stands a tower where unwanted children, especially girls, may be abandoned. Half-starved, half-wild dogs skulk in the streets, and tear at refuse in the gutters.

And now a funeral goes by. As in ancient Rome, burial in the city has from earliest times been prohibited; accordingly, the long

march to the tomb is an important part of the rites. The funeral ceremonies, connected as they are with the worship of the spirits of the ancestors, and necessary as they are to the repose of the soul of the deceased, have been arranged with scrupulous care. Soothsayers have been consulted as to the most auspicious time and place for burial. Offerings to the dead have been brought by friends. The favorite possessions of the deceased have been assembled. Models of objects likely to be useful to the soul have been prepared, to be burned at the grave. When all is in readiness, the procession sets out. The eldest son, as chief mourner, walks before the body of the deceased. Hired mourners chant and wail. Actors in masks (not the masks of ancestors of the deceased, as in Rome, but devil-masks, to frighten evil spirits) march along behind the musicians. A portrait of the deceased is given a position of honor. As in Rome from the time of Augustus on, mourners wear white garments, not black.

If the classicist should follow the Chinese funeral procession, he would see still more familiar sights. Since the deceased is a man of consequence, the tomb will be large and sumptuous, and will contain rooms for family gatherings and feasts on the various memorial days of the recurring years. Just outside it the various gifts, models, and possessions will be solemnly burned with incense; and then the relatives will depart, to begin their days of mourning.

Or perhaps it is a wedding procession that moves along the street. If our classicist makes inquiries, he will find that the marriage has been arranged by the families of the bride and groom, as in antiquity, and that the contracting parties have not seen each other before the wedding ceremony. The horoscopes of the young couple have been cast by the astrologers and found congenial. Omens and signs have been observed and the day pronounced lucky. The dowry has been arranged for, presents have been exchanged, the trousseau has been packed in innumerable boxes and is ready to be carried to the new home. The bride, wearing a flame-red veil, has made a great show of grief at leaving her home. Weeping aloud she has been placed in a litter and the procession starts. It comes along the street, resplendent in bright colors and

clangorous with music. Hired marchers in gorgeous array proceed with stately tread, heedless of the waifs and beggars who join in. Jests and snatches of song are bandied back and forth among the hangers-on. Arrived at the groom's house, the bride will be lifted from her chair and carried over the threshold, lest she stumble over it and incur bad luck. The bride will present the groom with an apple as a symbol of peace. (It is noteworthy that the emblem of Venus was an apple.) The pair then will sit side by side on a couch, and the husband will raise the bride's red veil. The ceremonial eating of a cake (called in China the "sons' and grandsons' cake"), and the drinking of each other's health, will end the rites proper. The couple will next receive congratulations and presents. Among the latter will probably be the traditional gift of a pair of geese, symbol of endless devotion; and in this connection the classicist will recall at once the fact that in Rome the goose was sacred to Juno, goddess of marriage. After the presentation of gifts, the "song of the nuptial cup" will be sung outside the house by an old couple who, like the Roman *pronuba*, have remained faithful to their first marriage vows. Some days later, the young wife will go to the temple of the Chinese Juno, the Queen Mother of the Western Heaven, and offer there tiny images of naked twin boys (looking startlingly like Romulus and Remus), in the hope of sons.

If the classicist is so fortunate as to have witnessed the actual wedding ceremony, or if he has been invited into a Chinese home for a visit, he has been further impressed by similarities to ancient life. Chinese houses face south, if possible. Presenting blank walls to the street, they are usually unprepossessing from without, unless they boast of figures of "gate gods" before the door. The visitor raises the great metal ring on one of the double doors, and lets it fall. A gatekeeper appears in due time (nobody hurries in China), and the visitor is admitted, with a warning against touching the threshold. Our classicist now stands in a courtyard, around which are the rooms of the house. In the court are flowers, trees, and a pool, with fish swimming idly about. Through gates the visitor sees other courts, the innermost being those of the women. The visitor is taken through some of the rooms. He sees shrines to

household gods, altars to ancestors, and, albeit no wax masks, revered tablets bearing the names of the honored dead. He sees charcoal braziers used for heating. He sees small sleeping-rooms, with built-in beds of brick. He sees but little furniture, and that for the most part simple. The most elaborate pieces, he observes, are the rich tables and carved chests.

Concubines retreat to their own courts as the visitor moves about the house; for in China, as in Homeric Greece, the "secondary wife" is tolerated, but tacitly ignored. Quiet slaves move about—yes, slaves, in this day and age. Poverty is very real and insistent in China, and the sale of a child, especially a girl, often feeds the rest of the family through a famine. Even humble families may boast of slaves; for sometimes abandoned baby girls, or the unwanted children of slaves in the richer houses, may be had for the taking.

The visitor will probably not see the mistress of the house; for although she is a veritable empress in her own domain, the Chinese woman of standing leads a life almost secluded. As in ancient Sparta, however, the women of the house are often very clever, and display marked talent in the management of financial and business matters concerned with the household.

Chinese women, like some of those famous in Greek and Roman legend, are noted for their loyalty and devotion. We are told of one, a widow, who in her somewhat gruesome steadfastness reminds us of Arria, or, more probably, of C. Mucius Scaevola. This loyal woman cut off her own finger as a sign to the world, and a reminder to herself, that, come what might, she would never remarry!

Let us suppose that the classicist has been invited to partake of a meal in the Chinese house. After he has recovered from the strange odors and allayed his suspicions as to some of the proffered foods, he will once more be surprised to observe parallels with classical antiquity. He will notice that the foods are served in courses, and that the hands and face are cleansed between courses with the aid of hot towels. No forks are used. Refuse from the meal is frequently thrown on the floor, and household pets seize

upon it. Butter is not eaten as food; garlic is, in considerable quantities. The olive is eaten, and it is also a symbol of peace. The grape, the radish, and the watermelon are eaten; in fact, there is some evidence that these three foods were introduced into China from Greece, and that their Chinese names are corruptions of the Greek words for them. Grape wine is common, and often it is kept in jars, with clay seals on them.

If the meal be a great feast, the classicist will encounter exotic foods reminiscent of the extravagant banquets of the Roman Empire (fish lips, for instance); and he may even see the use of emetics as an aid to further gormandizing, as in antiquity. If a drinking bout be part of the feast, he will see as much ceremony in it, under the direction of a *magister bibendi*, as at a Roman *convivium*.

In his stay in China, the classicist will see in homes, in shops, and in temples, numerous familiar art objects and motifs—this in spite of the fact that oriental art is, in the main, highly distinctive and original. Most striking of all, he will see in Chinese art a repeated use of the “meander,” one of the “Greek key” designs. The Chinese call this pattern “cloud and thunder,” and regard it as symbolic of abundance. The acanthus leaf also appears as a motif, as does the scroll or spiral. The human hand is used as a design in the minor arts, notably on the “backscratcher”; in Greece and Rome it was used on hairpins. The human eye appears on Greek vases; the Chinese puts it on the prows of his junks, so that they may see where they are going. The pomegranate is freely employed, and is a symbol of fertility. The lion, the dragon, the serpent, even the winged horse, are to be seen in forms not unlike those in Greek art. The peacock, the bird of Juno, is used as the emblem of the empress. Chinese mythological pictures even have a counterpart of Jason, the hero with one sandal. He is Lan Ts'ai Ho, the immortal, who customarily wore but one shoe in his sojourn on earth.

Students of Greek art are familiar with the story of the bronze heifer of the Greek sculptor, Myron, so natural that cow-herds bringing sacrificial animals to the Acropolis often tried to drive it

off with their own beasts. In the grounds of the Summer Palace in Peiping is an equally famous bronze heifer, life-sized, made for the delectation of one of the Chinese emperors.

Last fall a New York gallery displayed a fine group of polychrome pottery statuettes found in an ancient Chinese tomb. These and other mortuary statuettes, and also the inexpensive little images of actors sold in Chinese cities today (notably in Tientsin), bear a marked resemblance to the Tanagra figurines.

If our classicist become interested in the little Tientsin images, he will be led inevitably to a scrutiny of the Chinese theater and its drama. Here, too, he will find reminders of classical antiquity. The plays are frequently given in the day time, in the open air. The occasion for the performance may be a religious festival; or a family celebration, such as a wedding; a crisis like a drought or a plague, when it is felt necessary to frighten away evil spirits; a moment of generosity on the part of a public official, who wishes to give the people free amusement; or, in a city, merely the demand for entertainment. Sometimes an improvised or temporary theater is constructed near a temple or house; in the larger cities there are permanent theater buildings. Near the theater, be it temporary or permanent, are always booths of merchants selling edibles or fortunes. Usually in a performance one play follows immediately after another, giving the effect of a continuous performance. Plays are handed down from age to age, and the spectators take keen delight in seeing old dramas, every detail of which is familiar to them. Plays are in the main of two sorts—military (suggesting the heroic and mythological tragedy of the Greeks) and civil (very like Greek New Comedy).

Except in the few theaters in which women take all the parts, there are no women actors in the Chinese drama. Skilled male actors perform in the female rôles, sometimes with startling effectiveness. They give great attention to voice; for, as in Greece, audiences are critical. Costumes are highly elaborate. Since, as in Greece, great legendary heroes are thought of as being very tall (the hero Liu Pei is said to have been seven feet five inches high), the actor is deliberately enlarged with the aid of padded garments and high soled shoes. Incidentally, these shoes are so constructed

that in them the actor walks on tiptoe; and yet the grace displayed in the plays is marked. In early days the Chinese actor wore a distinctive mask for each part, quite in the Greek manner. Finding that it muffled the voice, the Chinese substituted for the mask a heavily painted make-up, as highly standardized as the mask had been. The veteran playgoer in China can tell at a glance which god or hero stands before him, immediately upon the entrance of a performer.

As in the Greek theater, there is no curtain, and no scenery to speak of; properties are meager. Realism is deliberately avoided—witness the familiar “property-man” of the Chinese theater, who is in evidence, in working clothes, throughout the play. Song, dance, and elaborate symbolic gesture are as much a part of the Chinese drama as they were of the Greek. In fact, the origin of the drama in China may have been the same as the origin of the Greek drama—the informal chanting and dancing of skin-clad worshipers in honor of a particular god, or to ward off some particular evil; and the connection with song and with religion has persisted.

The *deus ex machina* is as great a favorite in China as it was in Athens; and frequently there is a balcony or other device for the appearance of the celestial intruder.

It is not only formal plays that make up the drama of China. The puppet show, the professional jester, the impromptu skit, even the circus, are great favorites as well.

We have noted that in China the drama has a close connection with religion. Still other phases of religion recall classical antiquity. Belief in the presence of innumerable gods and spirits in the universe moves the Chinese to frequent ceremonies of chanting, dancing, noise-making, to invoke aid or avert evil. Bargaining with the numerous deities—even something bordering on threat if a prayer be not heard—is by no means uncommon. Sometimes the gods are actually hoodwinked, as in the case of Emperor Chin, builder of the Great Wall. This potentate had been told by seers that if the Wall were to be really strong, a million men must be buried in it. The resourceful Chin buried in the Wall a man named Million, and proceeded, perfectly satisfied that all would be well. (Cf.

Numas outwitting of Jupiter, Ovid, *Fast. III*, 338-343). Vows are often made to the gods for the successful outcome of an undertaking. On occasion a father may vow his own son to the god. If the prayer is granted, the son may become a monk; more usually he is redeemed by the substitution of a slave or of a boy purchased from a poverty-stricken family.

The deification of emperors was as important a phase of religion in imperial China as it was in imperial Rome. In Peiping today stands *Ti Wang Miao*, the ancient temple of the deified emperors, containing the sacred tablets of the rulers from earliest times to 1644. Tablets of the later emperors are preserved in Manchuria, the ancestral home of the Manchu dynasty. Closely akin to deification of emperors is ancestor worship in the home, with its accompanying code of deep veneration for age.

Certain ritualistic proceedings attract the attention of the classicist. For instance, some of the gods are solemnly presented with new robes each year, as in ancient Athens. Throughout the year the gods are offered sacrifices of whole animals, or of meat, cakes, and grain, and libations of wine are poured out on the altar or the ground. Frequently the divinity absorbs the spiritual essence of the food, and the devotee, after a respectful interlude, is free to consume the food proper. Horse races are part of some religious festivals, dramatic performances of others. With the former we may compare the ceremony of the October horse at Rome. Phenomena of nature—flowers, trees, waterfalls, the seasons, etc.—are honored in religious ceremonies. At the annual Festival of the Spirits, elaborate rites in honor of the ghosts of the dead are staged. In former days, clay figures seem to have been substituted on occasion for human sacrifices, notably in the case of the burials in the Ming tombs, some twenty miles outside Peiping; these will recall forcibly the puppets of Roman religious ritual. In olden times an Oriental condemned to death might choose suicide instead; and he dealt the fatal stroke in an elaborate ceremony, as a sacrifice to the gods.

Like the ancient Romans, the Chinese are very tolerant in religion and they are always surprised when Christian missionaries

tell them they must not merely add Christianity to Taoism, Confucianism, and Buddhism, all three of which may be practiced at once. This is particularly puzzling to the Chinese in view of the fact that some of the teachings of Taoism are very similar to those of the New Testament (and of Plato and of the Seven Wise Men of Greece, too, incidentally).

Some of the gods, spirits, and heroes of Chinese mythology stir a response in the classicist's memory. The Oriental counterpart of Proserpina, for example, is a beautiful maiden of Ho-Chow, who was carried off from her wedding chair to be the bride of the Emperor of the Underworld. The following day, a female skeleton was found beside the effigy of the "Dark Emperor" in the Temple of the Dead. The Chinese Juno, as we have seen, is the "Queen Mother of the Western Heaven." In the Orient, Janus is a duo: two generals, who as doorkeepers had courageously defended their emperor against enemies, were honored by successive generations, and were finally deified as guardians of gates and doorways. One of the eight Taoist immortals, Lan Ts'ai-ho, is spoken of sometimes as male, sometimes as female just as is the Roman divinity Pales. The celebrated triads of the Chinese (the "Three Great Teachers," the "Three Pure Ones" of Taoism, etc.) are reminiscent of the Capitoline triad at Rome. Strangely like the local spirits of Rome, represented in art by great crested serpents, are the Chinese place dragons, *feng shui*. If properly placated and respected, the *feng shui* of given localities can be highly beneficent; if neglected or disturbed, they can become the bitterest of foes, and cause earthquakes, famine, and distress of all sorts. Roads can be constructed, foundations dug, buildings razed, only if the *feng shui* have been properly approached upon the subject—chiefly by the greasing of the palm of a seer.

Among the half-legendary heroes, the Chinese equivalent of Romulus would seem to be Lan Ts'ai-ho, who never died, but simply disappeared. Like Arion is the Chinese hero, K'uei Hsing. A poet and scholar, he jumped into a river because of a disappointment; but a sea monster carried him to the shore. Thereafter he was made presiding spirit of writers, and was placed in the Big

Dipper. K'uei Hsing, incidentally, is but one of innumerable heroes placed in the stars; for, as in ancient Greece, most of the heavenly bodies are associated with mythological stories.

Among heroes claims of semi-divine ancestry are frequent, and there are many stories of love affairs between gods and mortal women.

Reminiscent of the Minotaur are tales like that in Pearl Buck's *Sons* (page 172), of a certain bandit leader who had the body of a man and the head of a leopard. Women who are half foxes, or foxes capable of changing themselves into women, are likewise common in Chinese folklore. In general, the fox is assigned great power in magic, and shrines to the fox spirit are not uncommon.

Magic, divination, astrology, are widespread in China. The future is foretold by the flight or the cries of birds, by the movement of trees and plants in the wind, by the position of the cracks on the shells of tortoises, by the way in which blocks of wood or horn, or sticks of bamboo fall as they are flung to the ground, by counting on the joints of the fingers, by consulting magic books, by observing all sorts of prodigies and portents. For almost two thousand years the seers were dignitaries of high standing in the state, and divination was an official activity of the utmost importance. Even today divination is a recognized and highly popular function of the priests in the city temples.

Along with a desire to learn of the future goes a deep-seated belief in things lucky and unlucky. One must not touch a threshold. One must not boast, or the gods may strike one down. One must conceal from the evil spirits the fact that one's beautiful child is a son, and put an earring in his ear so that spirits will think him a mere girl. Crows are evil omens, serpents good. The breaking of a food bowl means hunger and suffering to come. Some families are endowed with "evil destiny," others with "good destiny"; and in war it is well to follow a man of "good destiny"—even as in ancient Rome.

Innumerable small things will attract the classicist's attention in China. Listening to the Chinese language, he will note the famous pitch accent, and remember that Greek, too, had a pitch accent. He will observe the scorn of the Chinese for all "foreign

devils," so like that of the Greeks towards all  $\beta\alpha\beta\alpha\pi\omega$ ; and he will remember that the attitude has had some justification, for all foreigners who conquered either Greeks or Chinese forthwith adopted many phases of the conquered civilization. He will encounter a prejudice against sea travel, and a feeling that it is impious to endeavor to surmount such natural barriers as the gods have set up. Within China he will see virtual city states, each with its own local war-lord, army, and coinage, and with an indifference to national unity, to representative government, and to the welfare of the masses, which is very Greek in tone. He will see armies of men who buy their own equipment, and who, refusing to accept discipline, refrain from battle as they see fit, much as did ancient Greek armies on occasion. Moreover, he will see piracy, brigandage, and kidnaping rife, as in remote classical antiquity.

Among the people at large he will see much dire poverty, and much hard, laborious work being done by hand. But among the well-to-do he will observe an ideal of idleness, an aversion to physical activity, a predisposition to dignified meditation. In the train of prominent men he will see hordes of retainers who, like clients, do little or nothing but draw their pay and attend their patrons. Among all Chinese, "face," or the maintenance of an impressive exterior, is vital.

In the Chinese family he will see a *patria potestas* as firm as in ancient Rome; and he will hear stories of fathers who have been applauded for slaying disobedient or disloyal sons. Also, he will note that boys who are *patrimi et matrimi*, as the Romans would say—that is, have both parents living—are highly proud of that fact, and wear a red button on their black caps to announce it to the world. If one parent is dead, the button will be black. Even names, he will find, are sometimes faintly reminiscent of Roman ones; and "Chang the First," "Chang the Second," etc., will not be uncommon designations of brothers.

In the field of learning, the classicist will find among the Chinese a deep love of knowledge for its own sake, and a great reverence for the philosopher. Writing will be done on scrolls, frequently, and so calligraphically that painting and writing are regarded as one art; whereupon he will recall that the Greek word  $\gamma\rho\acute{\alpha}\phi\omega$  means

*write, or draw, or paint.* Writing is sometimes retrograde, as in very early Greek and Roman times, although it is usually in vertical columns. Communications from one scholar to another are often sent, not by mail, but by the hand of a traveler going in the desired way.

Chinese literature is rich in parallels to the literature of classical antiquity; so much so that we may here mention briefly only a very few examples. Both literatures, for instance, show a deep interest in proverbs and pithy sayings; and some of the particular proverbs are almost identical. An old Chinese proverb may be translated "Know thyself." In Plautus, *Mostellaria* 379 f., we read "Miserumst opus igitur demum fodere puteum, ubi sitis fauces tenet"; a Chinese proverb says, "Dig a well before you are thirsty."

Certain Chinese stories and themes are very similar to those of Rome and Greece. The story of the bull's hide as told in connection with the founding of Carthage appears in Chinese literature in connection with the settling of the Dutch in China, and with the founding of Spanish settlements in the Philippines. Marco Polo (III, 2) tells a story from the Chinese that is reminiscent of accounts of unusual punishments in ancient literature. One of two dissenting commanders, he says, was put to death by being sewed into the hide of a freshly-killed buffalo. As the skin dried, it shrank and thus squeezed the culprit to death. The same writer (I, 15) tells a tale of sheep with very large tails, which recalls a similar story of Herodotus (III, 113).

H. A. Giles, in his book, *China and the Chinese*, (Macmillan 1902, 138 f.), cites a jest attributed to Hierocles, and also found in Chinese literature, of a soldier, escorting a bald man, who went over and over the things he must remember, "Myself, my bundle, my umbrella, the bald man." The soldier drank himself into a stupor, whereupon the bald man shaved the soldier's head and escaped. Awaking, the soldier went over the four things he was to remember. "Why!" he exclaimed, "The bald man has escaped! No!"—as he ran his hand over his own head—"Here is the bald man. I must be the one who has escaped!"

Finally, a poem of Li T'ai Po recalls vividly the famous Greek

lyric η γῆ μέλαινα πίνει (*Anacreon* 19). The theme of it is: "The sky loves wine, for there is a wine star in the sky. The earth loves wine, for there are wine springs on earth. Why are you ashamed that you, too, love wine?"

We have noticed only Chinese parallels in this discussion. If space permitted, we might find a fruitful field in Japan as well. We should find the Japanese house, for instance, very like a Roman one in its simplicity and scarcity of furniture. We should find people in the streets of Tokyo today wearing *geitas* exactly like the Roman sandals in the Timgad *Bene Lava* mosaic. We should find poverty-stricken families binding superfluous small daughters over as *geisha* girls. We should hear of an ancient tradition of putting a pearl in the mouth of a corpse, for traveling expenses to the hereafter. In the temples, and in groves such as that at Kamakura, we should come upon colossal statues of Buddha reminiscent of the huge statues of Zeus, Hera, Athena, and others in ancient Greece; and as in Greece we should find these statues rich in gold. Modern as Japan is, we should encounter scores of other likenesses as striking as those in China.

After a survey of this sort, the question naturally arises, whence the similarity? Did the Orient borrow from Greece and Rome, or vice versa? Ordinarily we think of little direct contact between these two corners of the ancient world. It is true that in the second century B.C. China did come in contact with the Greeks, and that the statesman Chang Ch'ien was held in captivity in Bactria for eleven years. As a result of this contact numerous Greek foods and their names apparently entered the culture of China; and perhaps such varied things as Greek music, the Greek calendar cycle of nineteen years, Asiatic Greek cosmetics, themes from Greek literature, and the chief Greek art motifs found in China, entered at the same time. However, such contacts do not explain all the innumerable likenesses, some of which we have noticed. The traditions of the home and family life, for example, must have been deep-rooted in the Chinese people long before their contacts with Greece began.

How shall we explain the similarities, then? As striking coincidences, most of them. Their chief interest for the classicist must lie

in the fact that right now, in the twentieth century, he may see with his own eyes some of the customs which he had thought dead with ancient Greece and Rome, but which are still very much a part of the teeming life of far Cathay.<sup>1</sup>

<sup>1</sup> The classicist who wishes to read about Chinese life in pleasant and non-technical works will find such books as the following of great assistance: Close, Upton (Josef W. Hall), *In the Land of the Laughing Buddha*: New York, G. P. Putnam's Sons (1924); Crump, Elizabeth Enders, *Swinging Lanterns* (1923) and *Temple Bells and Silver Sails*: New York, Appleton; Der Ling (Mrs. T. C. White), *Kowtow* (1929), *Two years in the Forbidden City* (1931), and *Imperial Incense* (1934): New York, Dodd, Mead & Co.; Gilbert, Rodney, *What's Wrong With China*: New York, Frederick A. Stokes Co. (1926); Giles, H. A., *China and the Chinese*: New York, Macmillan Co. (1902); Graham, Dorothy, *Through the Moon Door*: New York, J. H. Sears & Co. (1926); Hosie, Lady, *Portrait of a Chinese Lady*: New York, Wm. Morrow & Co. (1930); Marco Polo, *The Adventures of Marco Polo, the Venetian*: London, J. M. Dent and Sons (1926); Morrill, Samuel, *Lanterns, Junks, and Jade*: New York, Frederick A. Stokes Co. (1926); Townsend, Ralph, *Ways That Are Dark*: New York, G. P. Putnam's Sons (1933); Waln, Nora, *The House of Exile*: Boston, Little, Brown & Co. (1933); Wimsatt, Genevieve, *A Griffin in China*: New York, Funk & Wagnalls (1927). Also, the following works of fiction: Bridge, Ann, *Peking Picnic* (1932) and *The Ginger Griffin* (1934): Boston, Little, Brown & Co.; Buck, Pearl S., *East Wind, West Wind* (1930), *The Good Earth* (1931), *Sons* (1932), *The Mother* (1934): New York, John Day & Co; Hobart, Alice T. N., *Oil for the Lamps of China* (1933) and *River Supreme* (1934): Indianapolis, the Bobbs-Merrill Co. Professor Giles's book, especially chapter iv, 109-140, has been especially helpful in the preparation of this article.

## JAPANESE PARALLELS TO ANCIENT GREEK LIFE

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By HANAKO HOSHINO YAMAGIWA

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PREFATORY NOTE: According to Greek mythology, Phaethon, the prototype of reckless drivers, seems to have had little trouble in guiding the chariot of his father the sun-god from his starting place, the Land of the Rising Sun, as far as Greece. It was only when he reached Africa that he lost control of his car with disastrous results to the climate and complexions of that continent. It is, however, very probable that his attention was too fully occupied in steering to permit him to observe at the time any points of similarity between Japan and Greece, and in any case after the crash he was in no frame of mind to record them.

Since Phaethon's time, owing doubtless to the lack of a comparable perspective, few persons, I imagine, have attempted to correlate the two nations, superficially so divergent in race, time, and space. Hence Mrs. Yamagiwa's paper is of peculiar interest. As a Japanese of excellent family, versed in the traditions of the Samurai, she speaks with authority on Japanese customs, while for her Greek parallels she has used materials acquired since her coming to America in her courses in both the language and the civilization of Greece.

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It is surprising to see how many similar characteristics there are in the ancient life of Greece and the present life of Japan.<sup>1</sup> This may be due to the fact that both countries lie almost in the same climate, although they are separated east and west by one third of the circumference of the earth. On the other hand, it may be due to the fact that both countries are covered with mountains and barrens, and the people are familiar with volcanoes and earthquakes;

<sup>1</sup> In writing this paper on "Japanese Parallels to Ancient Greek Life," I took the Greek material mainly from Charles Burton Gulick, *The Life of the Ancient Greeks*: New York, D. Appleton and Co. (1902). For facts concerning Japan I have to confess, because of the lack of handy source material, that I relied upon my personal experience—things which I actually saw, heard, or read from my childhood.

or to the fact that the largest portions of the two countries are surrounded by the seas.

When we examine cultivation of the land in both countries, we find the farmers always fighting against nature. They are using more of their minds than in any other country, trying to produce good crops out of stony lands and even out of the hillsides. Of the Greeks we read:

On the hillsides care was taken that the fertile soil might not be washed away when the melting snow sent down fierce torrents in February and March. This was prevented by terraces, especially necessary in the culture of the vine.<sup>2</sup>

Japanese farmers also make terraces on the foot of the mountains. Here they produce tea, tangerines, even rice and wheat. They cannot waste any land because the country is small.

Although the farmers work so hard, and moreover are very poor, ancient Japan graded them high in the social scale, higher than craftsmen and merchants. People used to say "the *samurai* (knights) first, the farmers second, the craftsmen third, and the merchants last." Almost the same thing happened in ancient Greece. Farmers had high social standing and people despised the merchants because they thought that they were interested only in money.

Just as the Athenians used the word "*pentakosiomedimni*" for the richest class and it meant "possessing land that produced 500 *medimni* yearly," the ancient Japanese figured their income in thousand *koku* (measurement of grain corresponding to bushels) instead of "yens" and "dollars."

The social life in ancient Athens was so similar to that of Japan that sometimes I can hardly believe that these things are mere coincidences. While Athena is the guardian of Athens and is the goddess of spinning, weaving, and needlework as well as of agriculture and navigation, *Amaterasu O Mikami* (literally meaning Great Goddess, Giving Light to Heaven) is the founder and the patron deity of Japan. She taught the people not only how to spin, weave, and sew, but also how to cultivate the fields. She had

<sup>2</sup> Gulick, 217f.

a most generous and motherly heart, and has been loved and worshiped by all the nation in all periods. Nobody knows whether she was a real person or an imaginary character, but she is accepted as the first ancestor of the emperor today. She is enshrined in Ise, five hundred miles west of Tokyo. It is an interesting coincidence that both Greeks and Japanese have great goddesses as their traditional ancestors.

The customs and habits of Japan are rapidly changing through the influence of Europe and America. Superiority of men over women is fading away; freedom in marriage and equal rights of citizenship are spreading very quickly. But I am going to compare the family system of the ancient Athenians with that of old Japan.

There is great similarity in the marriage systems of Greece and Japan. In Japan, as in Greece, girls were kept carefully by their parents deep in the house, and they had scarcely any contact with men except with those in their family and relatives and the best friends of the parents. Men also had no chance to meet girls. Naturally the arrangement of any marriage was done by parents or guardians. They tried to find a good match among their friends' daughters or sons, equal in rank.

So far the marriage arrangement is exactly the same as in ancient Greece. But we find in Japan the following additional procedure which Gulick does not mention about Greek marriage:

When the parents chose a person, a bride- or groom-to-be, they were particularly careful about the health of the family. Consideration of any family which had some hereditary disease was strictly rejected. Another partial similarity to the Greek marriage system is the use of the middleman. When the parents found a suitable match they asked a middleman to arrange the rest of the marriage proceedings. First the middleman arranged the date for the future bride and bridegroom to meet. This was usually done at the middleman's house or some restaurant, the latter somewhat like a hotel in America, but purely in Japanese style. The bride and bridegroom were introduced for the first time by the middleman; the bride usually sat with her eyes on the floor because she was too shy to look at the groom, or was afraid of meeting his

eyes. This interview was supposed to give a chance to the young couple to see whether each liked his proposed partner or not. If either one was not satisfied, the report was sent to the middleman and the arrangement was broken. The parents would search for another match.

Drinking of wine and the use of *sesame* as lucky symbols are other coincidences. In the Japanese wedding ceremony, the bride and groom drink three cups of sake, Japanese wine, poured in a small red shallow cup made of lacquered wood, which has almost the shape of a *phiale*<sup>3</sup> though much smaller. It was the custom for both bride and groom to sip the wine, or usually merely to make the gesture of drinking, out of the same cup, one sip each out of three cups. The wedding banquet was usually held at the groom's house after the wedding ceremony. It was the custom to eat rice cooked with red beans, and over it they sprinkled *sesame* and salt.<sup>4</sup>

Thus the Japanese marriage lacked entirely the romantic element and put importance on formality. It was exactly the same with the Athenians.<sup>5</sup>

When the Greeks drank wine they passed the cups from left to right.<sup>6</sup> The Japanese likewise pass things from left to right, as when they are playing cards or any other games. Gulick does not mention why the Greeks did this but in Japan the explanation is this: The Japanese wear *kimonos* with the left side of the garment coming over the right and they tie a sash (*obi*) in the middle. It forms a natural pocket (*futokoro*) open to the right hand. They usually put a bill case or a coin purse in this pocket. A pickpocket, therefore takes the purse out, slipping his hand into this pocket from the victim's right. The Japanese therefore naturally like to

<sup>3</sup> "The phiale . . . was a shallow, saucer-like dish without handle or base." Gulick, 137.

<sup>4</sup> "As the guests entered, each received a cake called *sesame*, made of sesame seeds pounded and roasted and mixed with honey, the prototype of the modern fruit-cake used at weddings." Gulick, 122 f.

<sup>5</sup> The prosaic and unromantic character of Greek marriage is referred to by Gulick in Chapter IX.

<sup>6</sup> "The host then drank to the health of his guests, after which they all drank singly to each other, going round the circle from left to right." Gulick, 184.

"The lustral water, contained in a basin called the *chernibeion* was passed round the assembly from left to right. . . ." Gulick, 269.

pass things from left to right, opposite from the unlucky way.

The following quotation on Greek street vendors gives a picture strikingly applicable to Japan:

Many wares were hawked about the streets. The dealer carried his table in front of him by means of straps attached to his shoulders. Thus the streets on a busy morning would be full of hucksters calling out their goods—the sausage-sellers, pease-porridge-sellers, the charcoal-burner, and the farmer bringing his goat's milk from the country.<sup>7</sup>

Even at the present time we find street vendors in Japan. From early in the morning while you are still in bed, you will hear boys calling "Natto!" This is the name of steamed beans which people buy to eat for breakfast. The howling of fishermen and vegetable sellers, carrying two big baskets or basins in front and behind by means of thick sticks held on their shoulders, is common about noon. Cries of those seeking to buy waste paper, or those looking for knives to sharpen are heard from street to street.

Household furniture is another subject in which we find several similarities between Japan and Greece:

Hand-mirrors made of polished bronze, silver and even gold, and having richly ornamented backs and handles were carefully kept in special boxes. . . . Glass mirrors were not known to the Greeks of the classical period. . . .<sup>8</sup>

So the mirror made of glass was likewise unknown to the Japanese until the Portuguese introduced it in the sixteenth century. Before that time people used mirrors made of metal, and they were also kept in boxes usually made of wood or lacquer of lustrous black. In ancient times iron was used in making a mirror. The mirror was polished as if it were a sword, and it reflected the human figure clearly. The method of polishing swords and mirrors developed very early in Japan.<sup>9</sup> The greatest goddess, *Amaterasu O Mikami*, whom I mentioned before, left three treasures for her descendants, the emperors. These were a mirror (*yatano-kagami*), a sword (*tsurugi*), and a precious stone (*magatama*). And these are still kept in the goddess' shrine at Ise. According to tradition, the mirror is the first one ever made.

<sup>7</sup> Gulick, 238.

<sup>8</sup> Gulick, 132.

<sup>9</sup> Ryohei Uchida, *Story of Japanese Sword*: Tokyo, Japan, Kaizo, 114-118.

There is a little similarity in the use of portable tables in both countries. In Greece

the small portable tables were brought in laden with the food, and disposed near the couches.<sup>10</sup>

In Japan people do not recline on couches as the Greeks did, but sit down on the thick-matted floor, and servants set little tables laden with food in front of each person. At the most formal dinners, one person has three tables all to himself. As for the shape, while the Greek table had three legs, Japanese portable tables have two flat runner-like supports.

The use of braziers heated with charcoal, as in Greece,<sup>11</sup> is very familiar in Japan even at the present day. In winter every room is supplied with one or two braziers. Some of them are made of metal, some of china, and some of wood, inside of which is a lining of copper or bronze. These braziers are two-thirds filled with well-sifted fine ashes. The charcoal fire is put in the middle and charcoal is constantly added to feed the fire.

The movable oven of the ancient Greeks again appears in Japan as an indispensable kitchen utensil. It is usually made of red baked clay or sometimes of iron. The shape is square or round. When people cook fish or meat and there is a great deal of smoke, they take the movable oven outside the kitchen door and cook the meat or fish in the open air, so that no smoke will disturb anybody inside of the house. Compare with this:

The smoke of the fire rose through an opening in the wall or the roof; but since it was not conducted through a pipe, it must also have blown about until it found its way through doors, chinks, and crevices. The hole in the roof could be closed with a board or trap-door.<sup>12</sup>

In Japan also, the people build a little window in the roof of a kitchen for the purpose of ventilation and to draw the smoke outside of the kitchen. The window is usually made of wood, and slides back and forth when ropes are pulled.

<sup>10</sup> Gulick, 182.

<sup>11</sup> "Such heating as was required was obtained by means of braziers of charcoal." Bertha Carr Rider, *The Greek House*: Cambridge, at the University Press (1916), 215.

<sup>12</sup> Gulick, 32.

There is not a single likeness in everyday clothes between the Greeks and Japanese, but Greek armor has shapes quite similar to ancient Japanese armor. Below the breastplate there was attached a short skirt having several sections and these were made of pieces of iron plates woven with leather.

Flat soles of wood or leather<sup>13</sup> sandals are quite common in Japan, although the way they are fastened is different. While the Greeks used thongs at the instep and great toe, the Japanese slip the thong, which is usually made of soft padded cloth, between the first and second toes.

When we compare the education of children in the two countries we find again several similarities. In Greece

boys and girls grew up together under the sole charge of mother and nurse until they were seven years old. From this point, so far as his education was concerned, the boy parted from his sister, who remained in careful seclusion in the house. . . .<sup>14</sup>

This idea of educating children was quite common in Japan even as late as fifty years ago. "Boys and girls should sit apart at seven years of age" is a well-known Japanese precept.

Again, the abacus used in Greek schools appears to have had several straight furrows in which pebbles or plugs were set, and at the left side there was a special division where each unit meant 5.<sup>15</sup>

The use of the abacus in the ancient Greek school is surprisingly interesting to know, because in Japan its use is still learned in grammar school and it is predominantly used in business, as in stores, banks, and markets. The Japanese abacus, like the Greek, contains two sections, the beads in the top section are counted five each, and the beads in the bottom section are counted one each.

At Athens there was a special officer, *grammateus*, to write out, or direct the writing-out of, public documents.<sup>16</sup>

In Japan there still exists a somewhat similar business. A person who cannot find other work, but has a moderately good education and a decent handwriting, sits in a little room opening on a street.

<sup>13</sup> Cf. Gulick, 164.

<sup>14</sup> Gulick, 77.

<sup>15</sup> J. P. Mahaffy, *Old Greek Education*: New York and London, Harper and Brothers (1901), 56.

<sup>16</sup> J. P. Mahaffy, *op. cit.*, 52.

He customarily plies his trade near a city hall or a court house, because any one who comes to ask him to write is usually concerned with documents.

Of Greece we read:

Of the separate exercises, wrestling perhaps was the favourite. It was the oldest of all sports, and to the Greeks one of the most important. To them it was both a science and an art. Theseus, its inventor, was, according to the myth, taught the rule by Athena herself. Victory alone was not sufficient; the winner must win gracefully and according to the precepts of the schools.<sup>17</sup>

In Japan wrestling was also one of the oldest and most famous sports before baseball was introduced. The wrestling is performed at almost every festival in the precinct of a shrine or a temple to celebrate the patron of the shrine or temple. Usually the contest is between wrestlers who are the representatives of different sections of a town or a city. There are also professional wrestlers, whose performances occur in January and May, each for ten days. The large wrestling halls in Tokyo and Osaka are packed full of people. The fame of the professional wrestlers used to be much greater than that of the prime minister.

While Greek wrestling had two methods, "upright wrestling," and "ground wrestling," the Japanese wrestling does not allow ground wrestling. One contestant wins if the other is put down on the ground, drops his knee to the ground, or steps on or out of the ring marked with a thick heavy rope half buried in the soft sand. There are supposed to be forty-eight holds in wrestling.

The Greek year "was based on the phases of the moon instead of the course of the sun."<sup>18</sup> The ancient Japanese calendar was also based upon the phases of the moon, and the new moon corresponded to the first of the month, just as in Athens. Even at the present day, with calendars in which each day has a separate sheet given to it, there are usually two dates on each sheet, the universal date and the old one. The dates of old-fashioned festivals are mostly followed according to the old calendar, especially in the country.

The zodiac is another matter common to both countries. It is divided into the same number, twelve, although the objects used

<sup>17</sup> F. A. Wright, *Greek Athletics*, 29.

<sup>18</sup> Gulick, 241.

are different. The Japanese have the mouse, cow, tiger, rabbit, dragon, snail, horse, sheep, monkey, cock, dog, and wild boar. The Greeks had the ram, bull, twins, crab, lion, maid, scales, scorpion, archer, goat, water-bearer, and fish. The Japanese do not use the symbols for the months as the Greeks did, but for the years. They say of a person that he was born in the year of the rabbit. They can tell by looking at a person which year of the rabbit he belongs to, because they are twelve-year intervals between one rabbit year and the next.

"To begin with God" was a concept which was essential to the Athenians. It was also deeply rooted in ancient Japanese thought. The Athenians had altars in their courts and statues or symbols of the gods in almost every room as guardians for the room. The Japanese Shintoists, who are worshipers of their ancestors, and the Buddhists prepare little box shrines or temples in their houses. They offer a cupful of the first rice cooked on any day to the god of the shrine. The Shintoists shake a branch of *sakaki* before they pray to symbolize the purification of body and soul. The Athenians used branches of myrtle as symbols of ceremonial purity.<sup>19</sup>

If one walks on a country road in Japan, he will find at the cross-roads stone statues of the goddess of mercy (*Kannon*), of Buddha, or of other saints. These were built probably with the same conception that caused the Athenians to build statues of Apollo, Hermes, or Hecate, for the protection of travelers on the road.

It is also interesting to find similar omens. Gulick writes, "A sneeze was an omen, always happy in import."<sup>20</sup> The Japanese say that the first sneeze means good fortune, the second signifies that some one is saying bad things about the person who is sneezing, the third means happiness, the fourth one indicates that one has caught a cold.

Another coincidence is seen in the consideration of bird omens.

The Greeks believed that

the most important branch of the divining art was the watching of the flight or movements of birds; so common was this method that the word for

<sup>19</sup> "Branches of myrtle and of bay were symbols of ceremonial purity, and were used to sweep the altar and the ground round it before the sacrifice began." Gulick, 267.

<sup>20</sup> *Op. cit.*, 272.

"bird" and "omen" is the same . . . . Generally all birds seen on the right or coming from the east, were thought to be auspicious.<sup>21</sup>

In Japan, birds indicate both good and evil. When one hears the cries of a crow on the top of a roof, he says that some one is dying in the house. Again, if one hears a cuckoo's cry it is a bad omen for him. On the other hand the mythical phoenix and the stork are used as symbols of happiness and long life. The golden statue of the phoenix is put on top of the canopy of the emperor's throne when a new emperor is enthroned. Storks are an indispensable decoration for weddings and mean long life and happiness for a newly married couple. The figures of storks are usually embroidered on brides' dresses. They are also shaped on wedding cakes. The stork is not, however, charged with the bringing of babies, as in America.

We can find many similarities between Greece and Japan in the mere external details of daily life. If we consider the philosophical side there is no doubt but that we may find more similar points. In such a case the suspicion arises that these similarities may not be mere coincidences. The coincidences may not be due merely to the primitive character of the Greek and Japanese peoples. Direct or indirect influence *seems* possible.

<sup>21</sup> Gulick, 272 f.

## Book Reviews

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[Review copies of classical books should be sent to the Editorial Office of the JOURNAL at Washington University, St. Louis, Mo. Such works will always be listed in the department of Recent Books, and those which seem most important to the readers of the JOURNAL will also be reviewed in this department. The editor-in-chief reserves the right of appointing reviewers.]

R. S. MOORE, *Comparative Greek and Latin Syntax*: London, G. Bell and Sons (1934). Pp. xiii + 224. 6s.

When a scholar undertakes to write a comparative syntax of the classical languages in 180 small pages, he has assumed an impossible task in the sense that we ordinarily give that term, which would normally suggest an historical treatment tracing the Greek and Latin phenomena to their common source when they represent an older usage, and an account of the development of the new from the old when the usages concerned are characteristic of one language only. Such a treatment could be less brief for syntax than for phonology and morphology, which require the citation only of words instead of phrases and sentences, not to speak of the larger space required for the historical interpretation of syntactical phenomena.

However, it would be obviously unfair to the writer to criticize him for not doing what he did not intend to do, and for using the term *Comparative Syntax* in a way that is legitimate enough, although not the sense in which it is ordinarily taken. A mere juxtaposition of Greek and Latin usage would still be a *Comparative Syntax*, and by bringing to a focus the points of similarity and difference between the two languages would have an obvious pedagogical value. Now as the author himself states in his preface, and as the whole make-up of the book indicates, particularly the exercises at the end, the main object of the book is pedagogical, and it is from this point of view that it should be judged.

There would have been slight reason for further comment if the author had really confined himself to the juxtaposition of parallel uses. However, such a treatment of syntax cannot be attained in actual practice. Many facts of syntax invite explanations which lie on the surface and do not need deep penetration into the science of linguistics. Other facts illusively invite similar explanations, but difficulties lurk beneath, and are not recognized by those untrained in linguistic method. Moreover, even the traditional observation of usage, as in the case of the tenses, is often at fault, because practical descriptive grammar has adhered to older formulations which have either been inherited from the ancients themselves or have been influenced by the logical and metaphysical conceptions of the earlier modern ages. There are therefore pitfalls to be avoided even in a comparative syntax written from the pedagogical point of view, if it is right to demand that also the practical presentation of a subject must conform to what is actually in accordance with fact and probability.

A consideration of Mr. Moore's book in particular shows that he also has not succeeded in avoiding all the pitfalls characteristic of his subject. He too at times resorts to explanations which are mere guesswork, although at other times he makes use of the more obvious results of the comparative method. Thus his derivation of the Greek and Latin cases from the eight Indo-European cases has not only an obvious pedagogical value, but affords a sound historical explanation as well. On the other hand one gets a strange feeling of being transplanted to prelinguistic times when one finds a disquisition on the logical scheme of expression in which the three metaphysical concepts of substance, property, and event are made the basis of the three logical forms of substantivity, adjectivity, and verbality, which in turn, of course, are the basis of the main parts of speech, *sc.* substantive and pronoun, adjective, and verb.

For the purpose of further illustration I confine myself to his treatment of the tenses, which best of all show the effects of the author's uncertainty of method. His adherence to the logical point of view shows itself in the beginning by his drawing up a scheme of "ideal requirements," in which past, present, and future time are

subdivided by the traditional "progressive," "completed," and "indefinite" types. Under the past completed he mentions English *I had done*, Greek *ἐπεποιήκη*, and Latin *feceram*, although none of these pluperfects belong there semantically; for the English and Latin forms designate past time relative to another past, and the Greek pluperfect is the past of the Greek perfect, which designates the present result of a past completed action. Bound by the meaningless tradition going back to the Greek terminology (*ἀδριστος* "indefinite"), he does not see that the only tenses that really can express completed action in past time are those which are labeled as indefinite, *sc.* the English simple past *I did*, the Greek aorist *ἐποίησα*, and the Latin historical perfect *feci*. These errors naturally affect the presentation of each tense, but there are others in addition. Thus the Latin perfect as imperfectly described ("represents an action done in past time") comprises only the historical perfect. The important fact that Latin had a present perfect corresponding to the Greek perfect, *e.g.* *memini* "I remember," *vidi* "I know" as well as "I saw," is not mentioned at all. In the description of the pluperfect it is implied that the Greek and Latin tenses are in general used in the same way, although he does observe that the Greek uses the aorist opposed to the Latin pluperfect in sentences like *ubi videram abii*. In his description of the aorist as expressing the single occurrence of an action in past time, unlimited in reference to completeness, the author is completely dominated by the traditional but impossible formulation descended from the ancients, and has failed to apply the doctrine of quality or kind of action, which he himself had mentioned shortly before.

These examples could be easily duplicated from others parts of the book. All in all, therefore, the author's definitions as well as explanations must be received with caution. Nevertheless the book may be of value pedagogically in the way intended if those who use it have their eye on actual usage only, and not on the author's shifting and sometimes antiquated views about their historical interpretation.

WALTER PETERSEN

UNIVERSITY OF CHICAGO

RAYMOND HUNTINGTON COON, *William Warde Fowler, An Oxford Humanist*: Oxford, Basil Blackwell (1934). Pp. x+366, with 4 plates. 10s. 6d.

To review this volume involves regret as well as pleasure, for the task cannot but remind one of the untimeliness of the author's death in the spring of 1935. To numbers of his students, first at William Jewell College, and later at Indiana University, the passing of R. H. Coon brings a deep feeling of personal loss, and reminds them of their obligation to him for the awakening and stimulation of intellectual interests in many fields, and not only in classical subjects. His career, short as it unfortunately was, amply fulfilled the expectations held of Rhodes scholars, of whom he was one.

This volume is a memoir of his Oxford teacher, and it is a pleasure to know that it has been acknowledged publicly as a worthy contribution to the history of Lincoln College, with which Warde Fowler was connected from 1866 to his death in 1921. Professor Coon has modestly kept himself in the background, and has made much use of letters, unpublished or privately published writings of Fowler, and tributes by friends and scholars. I have found it a fascinating volume, and would commend it as affording a charming picture of an Oxford humanist, to use the well-chosen subtitle.

The first part of the book is, roughly speaking, chronological, followed by separate chapters interpreting special aspects of Fowler's life and work. In several of these the reader will find appreciation and assessment of his contribution to classical studies, especially in the fields of Roman religion and Vergilian scholarship—on neither of which he lectured at Oxford, but to which he was able to devote the ripe maturity of his later years. His specific work within the University was that of an ancient historian, of which the best-known fruits were *The City-State of the Greeks and Romans*, *Social Life at Rome*, and the biography, *Julius Caesar*. His position as subrector of Lincoln College involved the formulation of interesting views upon the subject of education in general. Fowler stood half-way, seemingly, between the two ideals of Jowett and Mark Pattison, and indeed the quotation from him concerning

these two men is a very clear statement of the contrast implied by the mention of the two names. Fowler appreciated German scholarship to the full, and yet refused to bow down in worship before it. His attitude on this subject is well worth consideration by all classical scholars.

To Americans it will perhaps be a revelation that in England Fowler is well known as an authority on birds, with several volumes running into several editions. A dweller in a small village, Kingham, near Oxford, he is here revealed as a lover of the out-of-doors and of his neighbors, a man of literary interests with a particular fondness for Jane Austen, an accomplished musician and lover of Mozart. On all of these subjects he left writings: the list of these publications which Professor Coon has compiled at the end of his memoir, as well as his skillful handling of their contents, should contribute to the further recognition of a great teacher and scholar, all of whose interests contributed to the acquisition of an ability best summed up in the words, "He knew what a Roman thought."

WILLIAM E. GWATKIN, JR.

UNIVERSITY OF MISSOURI

R. L. NETTLESHIP, *The Theory of Education in Plato's Republic*, with an Introduction by Spencer Leeson: New York, Oxford University Press (1935). Pp. viii + 155. \$1.00.

In a day when new ideas of education are being propagated and older theories subjected to searching and not always discriminating, much less sympathetic, criticism, a new edition of Nettleship's work, *The Theory of Education in Plato's Republic*, might well lay claim to being timely. If for no other reason, the insistence of Plato on the fact that the aim of education is social ought to commend his theory to our own day. In one important respect, however, its claim to attention should be pressed; namely, the theory that the education of the so-called ruling class in society shall be concerned with the refining of the sensibilities by influences which are scarcely stressed in modern systems, and with the training of the reason through the imagination and emotions.

This, in effect, is the apology which the editor, Spencer Leeson, makes for presenting in a new form Nettleship's well-known essay.

Heretofore it has been accessible only in a collection of essays. In its present form it makes a neat little manual. Further, its value to the reader is enhanced by the marginal summaries that indicate readily the separate divisions of the thought.

THOMAS SHEARER DUNCAN

WASHINGTON UNIVERSITY

FRANK BURR MARSH, *A History of the Roman World from 146 to 30 B.C.*: London, Methuen (Methuen's History of the Greek and Roman World), (1935). Pp. xi + 427. 15s.

Among the many commendable characteristics of Mr. Marsh's excellent political history of the decay of the Roman Republic one of the most outstanding is its attempt to give a coherent, lucid explanation, as well as a chronological narrative, of a period which has long attracted attention both for its complexity and for its intrinsic interest.

To the author the fundamental political reason for the chaos of the period lies in the inability of the Senate to keep its control, while no other organ took the Senate's place. During and after the Punic Wars the Senate, unopposed, had arrogated to itself many unconstitutional powers. The "machine," as Marsh titles the narrow group of nobles who controlled the state, also controlled the focal point of any disagreement with their rule—the voting mechanism. The senators, along with their friends and clients, were registered in the thirty-one rural tribes (wards) which they usually swayed, since the rustics rarely came to Rome to vote. However, the senatorial control of the *comitia* weakened as the effects of the conquest abroad became important in Italy. The rustics moved to Rome but voted in their old tribes. The *nouveaux riches*, the *equites*, followed the senatorial example in enrolling themselves and their clients in the rural tribes. If the knights and plebeians combined, as occasionally happened, the Senate was outvoted in the rural tribes and its powers could be questioned. Usually, to be sure, the knights stuck with the Senate; without the knights or a leader who could stir up the rustics to come to the city and vote (as, e.g., T. Gracchus), the plebeians were helpless, since most of them were registered in the four city tribes. This three-cornered conflict,

however, meant that the senatorial machine could no longer control the Roman government.

At the same time the army reforms of Marius endangered the Senate's position. Henceforth the Senate had to choose a general who could obtain volunteer soldiers. These soldiers, as Marsh points out, were from the *rural* proletariat. They desired land as their reward for service, and their general had to get it for them. The Senate often balked at granting land to soldiers and thus drove the generals into harsh measures—as in the case of Pompey, in 60, who assented to the First Triumvirate mainly to get land for his soldiers.

Viewing the decay of the Republic as due to factors outside the personal, the author is able to regard the bitterly discussed characters of the period without the usual prejudices. He considers Sulla's work of little value and Sulla himself as probably driven by a money urge, esteems Caesar as a statesman with a real interest in good administration, and honors Cicero. The Republic of this period, he points out, laid the basis for the Empire, as in its laws on provincial administration.

There is little to criticize in this book. Mr. Marsh's flowing style and impeccable English both deserve the highest praise. The book is well printed save for a few typographical errors.

To be sure, a summary of Caesar's Gallic Wars in fourteen pages seems a waste of space. It is impossible for the reviewer to agree completely with the author in his characterizations and interpretations—for instance, his minimization of the bribery practiced at the meetings of the *comitia* seems too apologetic—but as a political history of the decay of the Roman Republic within a moderate compass it deserves universal use as being well-written, factually accurate, and unprejudiced (as far as any book can be and still remain a living, connected story). Though footnotes are kept to a minimum, good scholarship is shown throughout and especially in a series of excellent appendices on sources and knotty problems. A select bibliography is included.

CHESTER G. STARR, JR.

CORNELL UNIVERSITY

**HENRY RUSHTON FAIRCLOUGH, *Some Aspects of Horace*:** San Francisco, John Henry Nash (1935). Pp. x+70. Edition limited to 262 copies.

Professor Fairclough, whose services in presenting Horace in English garb are well and favorably known, contributes in this beautifully printed volume four essays which may be read with ease and enjoyment by all who love the poet. In the first he somewhat daringly suggests, by comparing the Italian climate with that around Stanford University, that the Soracte ode (*Carm.* 1, 9) describes, not the extreme cold of mid-winter, but a bright morning after a cold snap in late March, with the assurance of rapidly rising temperature and a return to out-of-door life. The second chapter traces various attempts to transplant into English verse the metre of the Alcaic Strophe, while the third commends to the reader the *Daily Thoughts From Horace* (1907), compiled by F. H. Watkins, who in the midst of official duties as Commissioner of the Turks and Caicos Islands found time to link with the commemorative calendar of the British Empire appropriate quotations from the patriotism and wisdom of this great Augustan, thus admirably illustrating the continued vitality with which, as Cardinal Newman and Matthew Arnold have so beautifully shown, the classics of one's boyhood study may become the props or the guides of his perplexed maturity. The book closes with a brief address delivered in the Greek Theatre at Berkeley at a Horace festival in which six colleges and universities participated. Happy the author who after two thousand years still inspires not merely admiration but also affection!

ARTHUR STANLEY PEASE

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## Hints for Teachers

[Edited by Dorothy M. Bell, Berkeley Institute, 181 Lincoln Place, Brooklyn, New York. The aims of this department are threefold: to assist the inexperienced teacher of Latin, to help the experienced teacher keep in touch with matters of interest to the professional world, and to serve as a receiving center and distributing point for questions and contributions on teaching problems. Questions will be answered by mail or in the pages of this department. Contributions in the form of short paragraphs dealing with projects, tests, interest devices, methods, and material are requested. Anything intended for publication should be typed on stationery of regular size. All correspondence should be addressed to the editor of this department.]

### A Roman Calendar

#### MENSIS IUNIUS (derivation uncertain)

1 KALENDAE IUNIAE **Kalendae fabariae Ludi.** Bean meal and lard were sacrificed to the ancient deity Carna.

**Iunoni Monetae.** The temple of Juno Moneta *in arce* was dedicated in 344 B.C. in consequence of a vow made by L. Furius Camillus, Dictator in a war against the Aurunci.

17 B.C. **Ludi Saeculares.** Augustus and Agrippa each sacrificed a bullock on the Capitol to Jupiter. Plays were given in the wooden theatre near the river.

357 B.C. C. Marcius triumphed over the Privernatae.

32 B.C. Ap. Claudius Pulcher triumphed over the Spaniards.

2 A.D. IV NON. IUN. A.D. 193. Didius Julianus, who had bought the empire at auction in March, was condemned and executed by order of the Senate. Septimius Severus had already been proclaimed emperor by his soldiers.

3 A.D. III NON. IUN. The temple of **Bellona** at the Circus Flaminius was vowed by the consul Ap. Claudius during an Etruscan war in 296 B.C.

354 B.C. M. Fabius triumphed over the Tiburtans.

4 PRIDIE NON. IUN. 48 B.C. After his victory over Caesar at Dyrrachium, Pompey set out for Heraclea.

5 NONAE IUNIAE The temple of **Hercules Magnus Custos**, which housed a Greek cult, was put up near the Circus Flaminius by Sulla in 82 B.C.

6 A.D. VIII ID. IUN. A temple on the Quirinal, which had been vowed to **Dius Fidius**, an ancient Italian deity, by Tarquinius Superbus, was dedicated by Sp. Postumius in 466 B.C.

7 A.D. VII ID. IUN. The Colossus of Nero near the Colosseum was crowned with garlands every year.

8 A.D. VI ID. IUN. The **penus Vestae**, which was shut all the rest of the year and which no man except the Pontifex Maximus could enter, was opened to all matrons. During the next seven days women crowded to it barefoot to pray for a blessing on their households and to offer food. The Vestals offered sacred cakes made of the first ears of corn plucked in May.

9 A.D. V ID. IUN. 49 B.C. Cicero sailed for Greece to join Pompey and the senatorial party.

10 A.D. IV ID. IUN. The temple of **Mens** on the Capitoline, vowed by the praetor, T. Otacilius in 217 B.C. after the battle of Trasimene Lake *propter negligentiam caerimoniarum auspiciorumque*, was dedicated in 215 B.C.

11 A.D. III ID. IUN. A.D. 218. Heliogabalus defeated the emperor Macrinus near Antioch and was immediately recognized as ruler by the Senate.

12 PRIDIE ID. IUN. **Vestalia.** A.D. 68. Nero, with assistance, committed suicide just outside Rome in a freedman's villa, to which he had fled when the praetorian guard deserted him. Galba was at once proclaimed his successor.

93 B.C. T. Didius triumphed over the Celtiberians.

**Matralia.** Mater Matuta, ancient deity of matrons, was worshiped. Her temple was dedicated in accordance with a vow of L. Furius Camillus in 396 B.C.

The temple of **Fortuna** in the *Forum Boarium* was dedicated on this day. This temple contained a wooden statue veiled in drapery which was popularly believed to represent Servius Tullius.

93 B.C. P. Licinius triumphed over the Lusitanians.

13	IDUS IUNIAE	Natalis Musarum.
14	A.D. XVIII KAL. IUL.	Iovi. The college of <i>tibicines</i> feasted in the temple of Jupiter Capitolinus.
15	A.D. XVII KAL. IUL.	46 B.C. Cicero broached to Atticus the project of writing a memorial monograph on Cato.
16	A.D. XVI KAL. IUL.	<b>Vesta Cluditur.</b> The <i>aedes Vesta</i> was swept and the refuse was taken away in conclusion of a week of sacrifices to Vesta.
17	A.D. XV KAL. IUL.	
18	A.D. XIV KAL. IUL.	
19	A.D. XIII KAL. IUL.	
20	A.D. XII KAL. IUL.	
21	A.D. XI KAL. IUL.	A temple to <b>Summanus</b> , the nocturnal Jupiter, was dedicated between 278 and 275 B.C.
22	A.D. X KAL. IUL.	228 B.C. Cn. Fulvius triumphed over the Illyrians.
23	A.D. IX KAL. IUL.	168 B.C. Aemilius Paullus defeated Perseus at Pydna.
24	A.D. VIII KAL. IUL.	A.D. 79. Vespasian died at Rome.
25	A.D. VII KAL. IUL.	The temple of <b>Fors Fortuna</b> across the Tiber was dedicated on this day.
26	A.D. VI KAL. IUL.	51 B.C. On his way to Cilicia for his proconsulship Cicero returned to Athens for the first time in twenty-eight years.
27	A.D. V KAL. IUL.	A.D. 4. Sacred by senatorial decree because on this day Augustus formally adopted Tiberius as his son.
28	A.D. IV KAL. IUL.	A.D. 363. Julian the Apostate died of wounds received in battle with the Persians whom he was attempting to bring under the empire.
29	A.D. III KAL. IUL.	A.D. 363. Jovian, captain of Julian's imperial bodyguard, was proclaimed emperor on the battlefield.
30	PRIDIE KAL. IUN. Early in June	305 B.C. Q. Marcius triumphed over the Anagninians and Hernicans.
During June		34 B.C. T. Statilius triumphed over the Africans.
		56 B.C. Cicero supported Caesar in the <i>De Provinciis Consularibus</i> .
		218 B.C. The Latin colonies were settled at Placentia and Cremona.
		217 B.C. Hannibal defeated Flamininus at Trasimene Lake.
		197 B.C. The Romans under Flamininus defeated Philip at Cynoscephalae.

196 B.C. Flaminius made his famous proclamation of freedom for the Greek states during the Isthmian Games at Corinth.

195 B.C. A Roman embassy arrived at Carthage and Hannibal fled into exile.

#### Seals as Classroom Projects

This year my first- and second-year Latin classes have worked out an interesting and practical project in collecting about two hundred and fifty college seals with Latin mottoes. Among these we have seals from every state in the union, several from Canada, England, and Scotland, and one from China.

From the Service Bureau for Classical Teachers we obtained a list of colleges which have seals with Latin mottoes or classical designs. Each pupil was assigned three of these colleges, to each of which he wrote requesting a copy of the seal with its Latin motto.

Such a collection may be attractively displayed on posters. We have, however, permanently mounted our seals in a large frame which can be hung on the walls of the Latin room.

In addition to this class project, a group of five girls has made a collection of the state seals which bear Latin mottoes. These have been framed for display also.

The Vergil class has made an attractive and complete scrapbook containing contemporary newspaper and magazine allusions to mythology, and a collection of poems dealing with myths.

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#### A Horace Medal

An attractive medal commemorating the *Bimillennium Horatianum*, which some may care to use as a reward of merit this year, has been designed by William Marks Simpson, Director of the Rinehart School of Sculpture, Baltimore, Maryland. The medal bears on its face a portrait head of Horace based on as much information as is available. On the reverse is a symbolic representation of *O fons Bandusiae splendidior vitro*. The medal which is two inches in diameter is of bronze with an old gold patina. It may be obtained for \$2.50 from its designer, 8 W. Mt. Vernon Place, Baltimore, Maryland.

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University of Iowa

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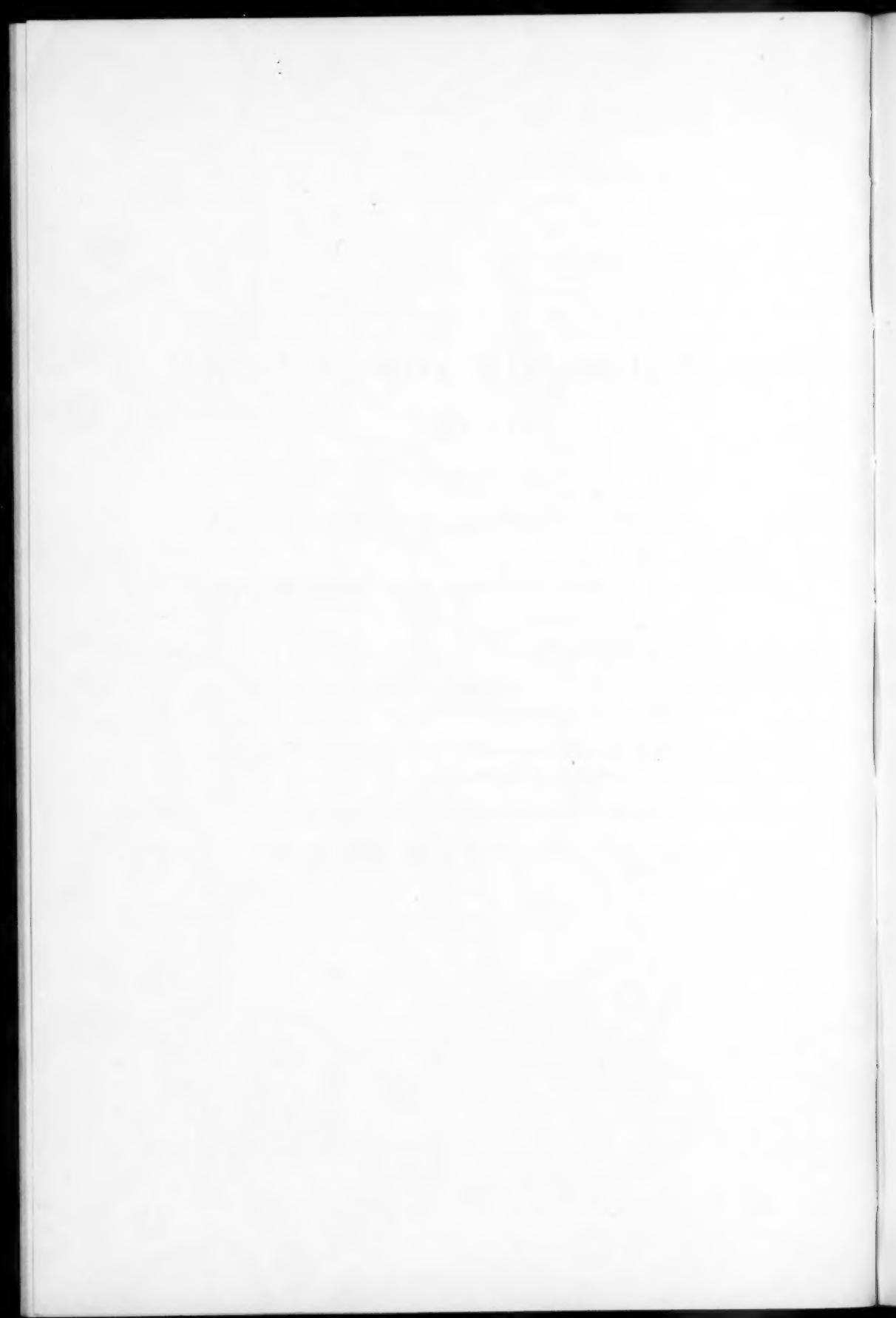
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ELLSWORTH D. WRIGHT, Lawrence University, 1908  
GROVE E. BARBER, University of Nebraska, 1909  
CHARLES W. PEPPER, Emory College, 1910  
FREDERICK W. SHIPLEY, Washington University, 1911  
JOSEPH E. HARRY, University of Cincinnati, 1912

DANIEL D. HAINES, Wabash College, 1913  
 HARRIET R. KIRBY, North High School, Columbus, Ohio, 1914  
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 FRANCES E. SABIN, University of Wisconsin, 1916  
 DANIEL A. PENICK, University of Texas, 1917  
 LOURA B. WOODRUFF, Oak Park, Illinois, High School, 1918  
 GILBERT C. SCOGGIN, University of Missouri, 1919  
 M. JULIA BENTLEY, Hughes High School, Cincinnati, 1920  
 MARY LEAL HARKNESS, Sophie Newcomb College, 1921  
 EMILY H. DUTTON, Tennessee College, 1922  
 T. JENNIE GREEN, State Teachers College, Kirksville, Mo., 1923  
 ELIZABETH McGOREY, Glenville High School, Cleveland, 1924  
 MATTIE B. MCLEOD, South Texas Teachers College, 1925  
 ELIZABETH M. ROFF, Ashland High School, Kentucky, 1926  
 DOROTHY M. ROEHM, Northwestern High School, Detroit, 1927  
 NELLIE ANGEL SMITH, Western Tennessee State Teachers College, 1928  
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 H. M. POTEAT, Wake Forest College, 1931  
 SALLIE LOVELACE, Jefferson High School, Roanoke, Va., 1932  
 GERTRUDE E. SMITH, University of Chicago, 1933  
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 LUCY E. PRICHARD, Marshall College, 1936

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 LOUIS E. LORD, Oberlin College, 1915-20  
 ROLLIN H. TANNER, Denison University, 1920-23  
 WILBUR L. CARR, Oberlin College; later, University of Michigan, 1923-30  
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 FRED S. DUNHAM, University of Michigan, 1932-36

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 DANIEL W. LOTHMAN, East High School, Cleveland, 1920-23  
 SELATIE E. STOUT, University of Indiana, 1921-25; 1927-28  
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 ROY C. FLICKINGER, University of Iowa, 1925-29; 1930-32; 1933-34  
 F. J. MILLER, University of Chicago, 1926-27  
 J. O. LOFBERG, Washington and Lee University; later, Oberlin College, 1926-30  
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 G. A. HARRER, University of North Carolina, 1928-32; 1934-36  
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 H. J. BASSETT, Southwestern, 1929-33  
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*Department Editors—Practice and Prospect*

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*Department Editors—Reports from the Classical Field*

J. J. SCHLICHER, Terre Haute, Ind., 1905-10

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ANNUAL MEETINGS OF THE CLASSICAL ASSOCIATION OF THE  
 MIDDLE WEST AND SOUTH

*Dates and Places*

1. Chicago, Ill., May 5, 6, 1905
2. St. Louis, Mo., May 4, 5, 1906
3. Chicago, Ill., March 29, 30, 1907
4. Nashville, Tenn., April 17, 18, 1908
5. New Orleans, La., February 24, 25, 1909
6. Chicago, Ill., April 29, 30, 1910
7. St. Louis, Mo., April 7, 8, 1911
8. Cincinnati, Ohio, April 12, 13, 1912

9. Indianapolis, Ind., April 11, 12, 1913
10. Iowa City, Ia., April 10, 11, 1914
11. Nashville, Tenn., April 2, 3, 1915
12. Chicago, Ill., April 21, 22, 1916
13. Louisville, Ky., April 5, 6, 7, 1917
14. Omaha, Nebr., April 4, 5, 6, 1918
15. Atlanta, Ga., April 10, 11, 12, 1919
16. Cleveland, Ohio, April 1, 2, 3, 1920
17. St. Louis, Mo., March 24, 25, 26, 1921
18. Madison, Wis., April 13, 14, 15, 1922
19. Columbia, Mo., March 29, 30, 31, 1923
20. Lexington, Ky., April 17, 18, 19, 1924
21. Iowa City, Ia., April 9, 10, 11, 1925
22. Urbana, Ill., April 1, 2, 3, 1926
23. Ann Arbor, Mich., April 14, 15, 16, 1927
24. Nashville, Tenn., April 5, 6, 7, 1928
25. Chicago, Ill., March 28, 29, 30, 1929
26. New Orleans, La., April 3, 4, 5, 1930
27. Bloomington, Ind., April 2, 3, 4, 1931
28. Cincinnati, Ohio, March 24, 25, 26, 1932
29. Williamsburg, Va., April 13, 14, 15, 1933
30. Memphis, Tenn., March 29, 30, 31, 1934
31. St. Louis, Mo., April 18, 19, 20, 1935
32. Cleveland, Ohio, April 9, 10, 11, 1936
33. Nashville, Tenn., March 25, 26 27, 1937

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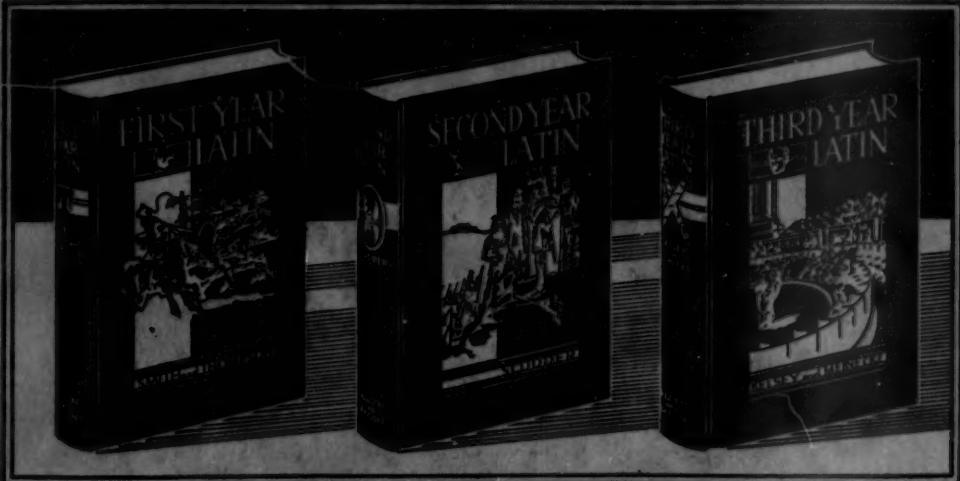
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